
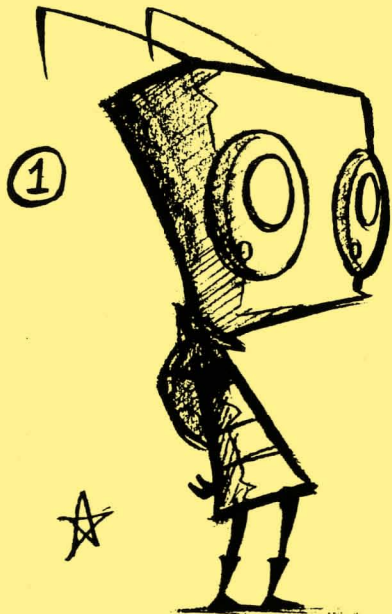


# ✓ CHARACTER ATTITUDE REFERENCE GUIDE (NOT AN OFFICIAL MODEL PACK)

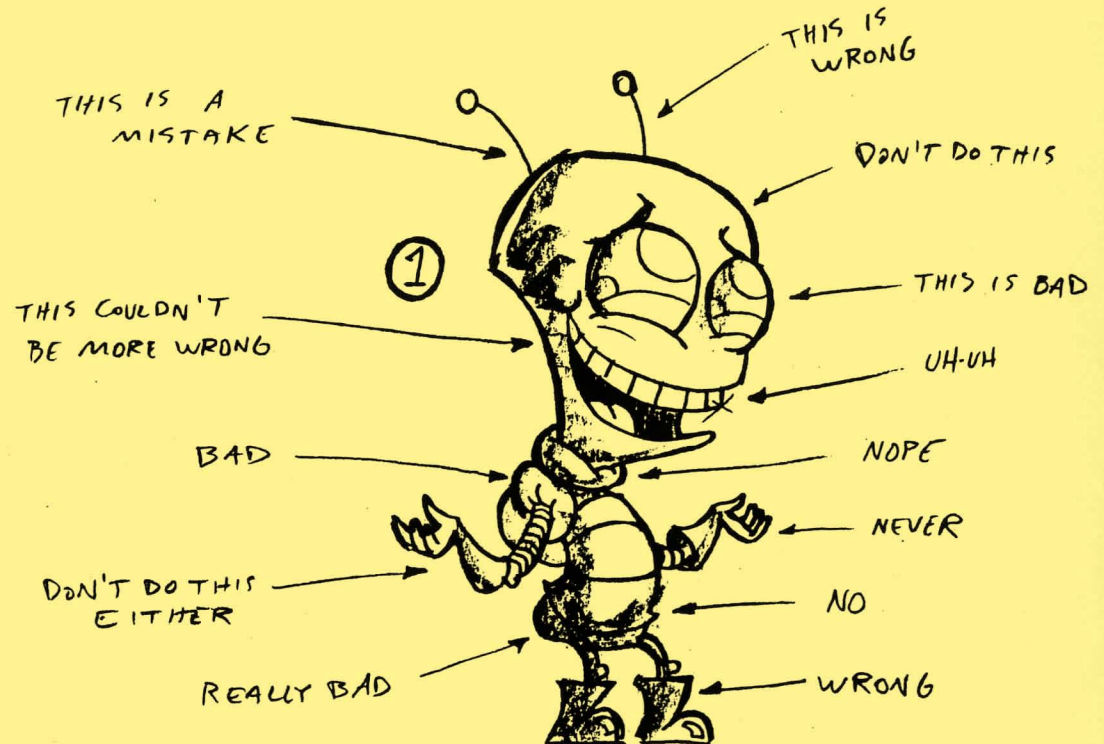
 SOME NICKELODEON PRESS DEPARTMENT ARTISTS SENT THE FOLLOWING DRAWINGS AS ATTEMPTS AT LEARNING THE INVADER ZIM STYLE. I QUICKLY WENT OVER THE DRAWINGS WITH OVERLAYS, AND MADE NOTES ON THEIR DRAWINGS ON WHATEVER ISSUE NEEDED ADDRESSING.

 AGAIN, THESE "CORRECTIONS" WERE DONE WITH HASTE, AND AS A RESULT, THEY AREN'T THE MOST ON-MODEL DRAWINGS OF ZIM AND FRIENDS — HOWEVER, THROUGH COMPARISON, THIS CAN BE A HELPFUL REFERENCE GUIDE FOR ... CHARACTER ATTITUDES... JUST LIKE IT SAYS AT THE TOP OF THE PAGE.

THIS IS  
HOW IT WORKS:



MY "CORRECTION"



ORIGINAL DRAWING



①



②



③





IN THIS CASE, IT IS OK - BUT ALWAYS TRY TO SHOW BOTH ANTENNA, EVEN IF IT IS A CHEAT

COLLAR MORE GRAPHIC

①

ALWAYS TRY TO GET A STRONGER CONTOUR, OR LINE OF ACTION

SINCE ZIM'S GLOVES ARE SOLID BLACK, LOOK FOR GOOD GRAPHIC SILHOUETTES

JHONEN'S NOT A BIG FAN OF CLOSED MOUTHS SUCH AS THIS - ANCHORED ON THE CORNER LEADING INTO HIS NECK

I HATE YOU

KEEP EYES IN LOWER 1/2 OF FACE

Heh Heh

TRY NOT TO BREAK THE CONTOUR OF THE TEETH AND FACE

EYE/MOUTH TOO PARALLEL

②

TRY TO MAKE THE GLOVE/ARM SHAPES MORE SLEAK (GLOVES USUALLY GO TO ELBOWS).

JHONEN LIKES SHARP, TAPERED SHAPES

TEETH TOO EVEN / SHORT FOR THIS EXTREME EXPRESSION

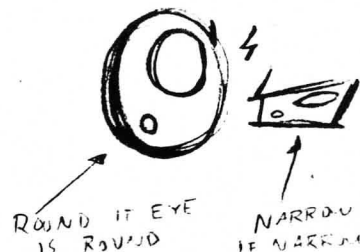
TONGUE BENDS TOO MANY TIMES HERE - USUALLY AN "M" SHAPE

NEED BOTTOM TEETH

THIS STRONG CONTOUR IS NICE - RIGHT IDEA, HOWEVER, THE LEG/FOOT PLACEMENT IS A BIT TOO EFFEMINATE

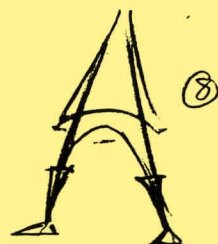
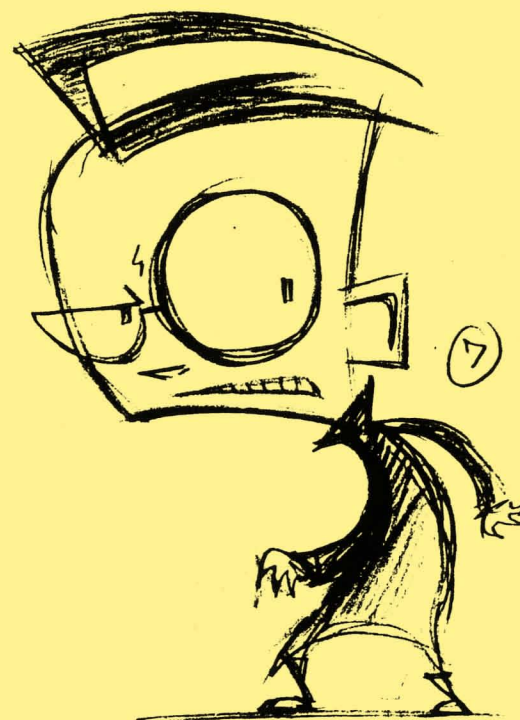
ALWAYS TRY FOR A STRONG LINE OF ACTION WITH THE LIMBS, SINCE THEY ARE SO SLIGHT

③

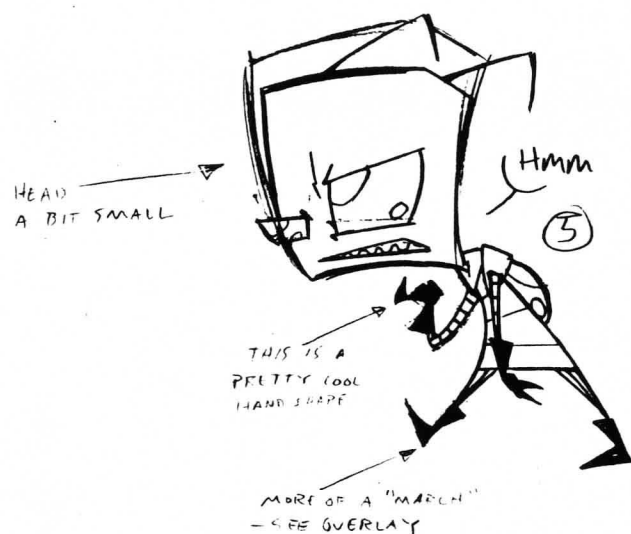
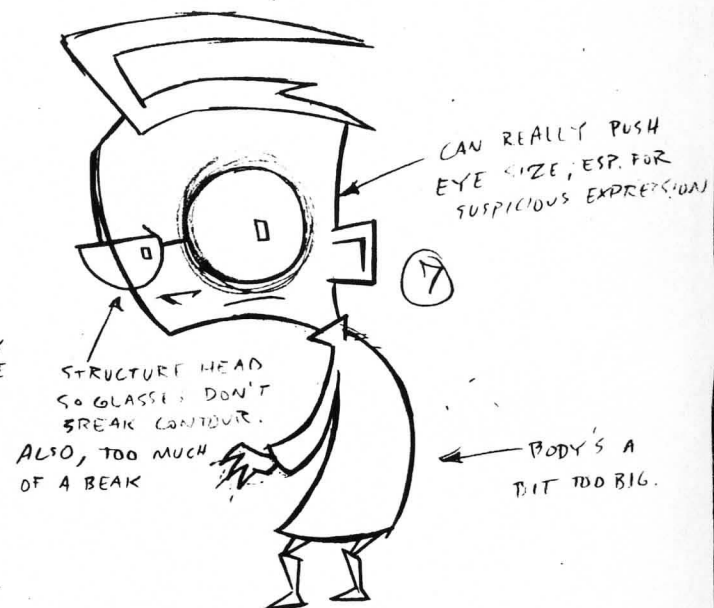
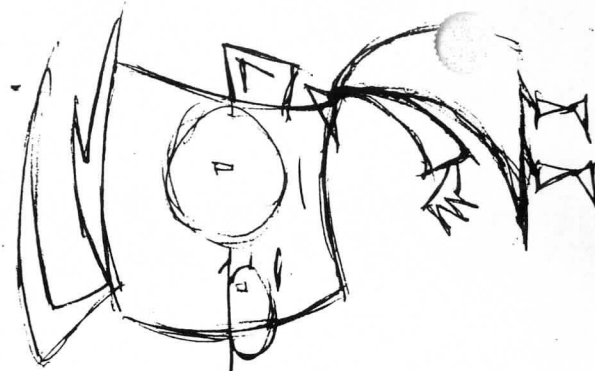
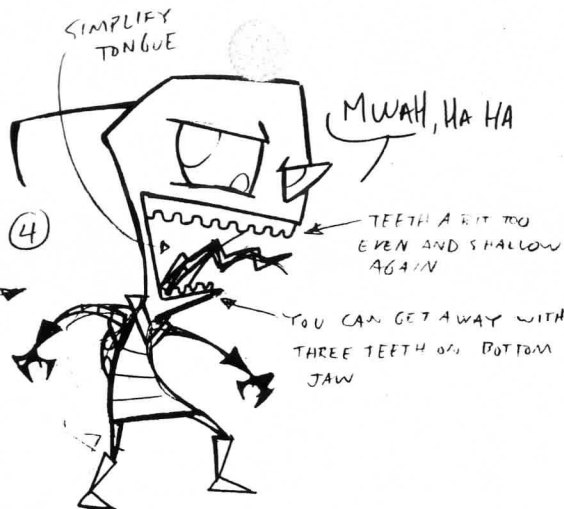


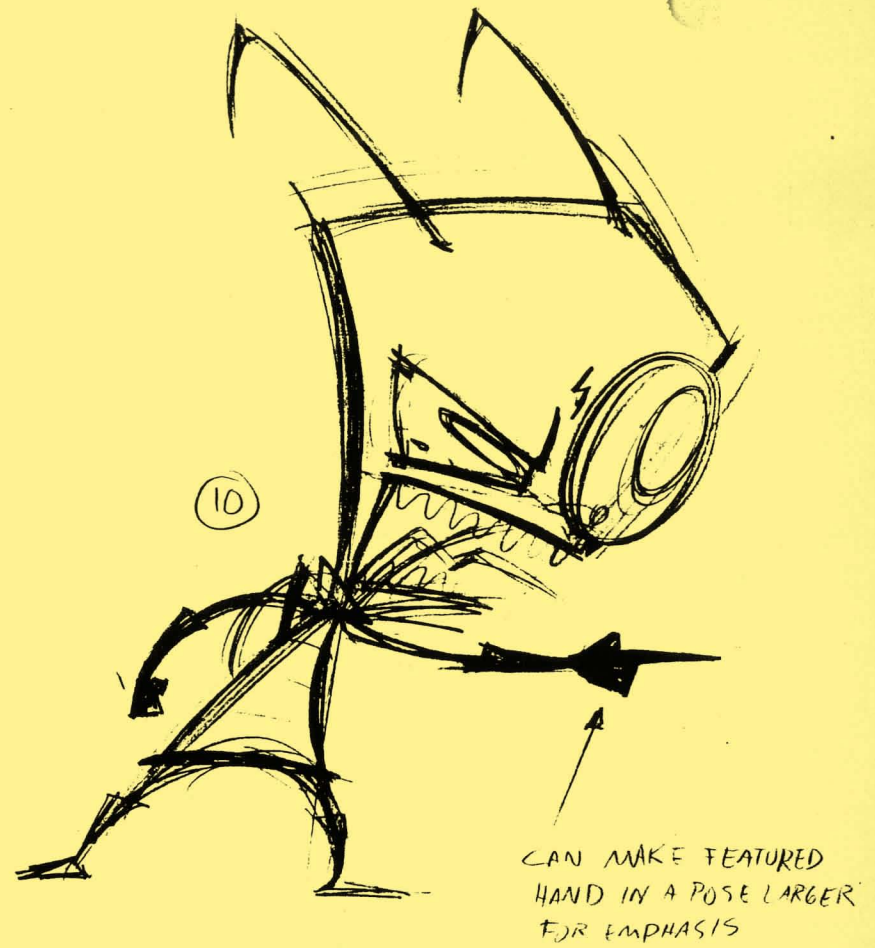
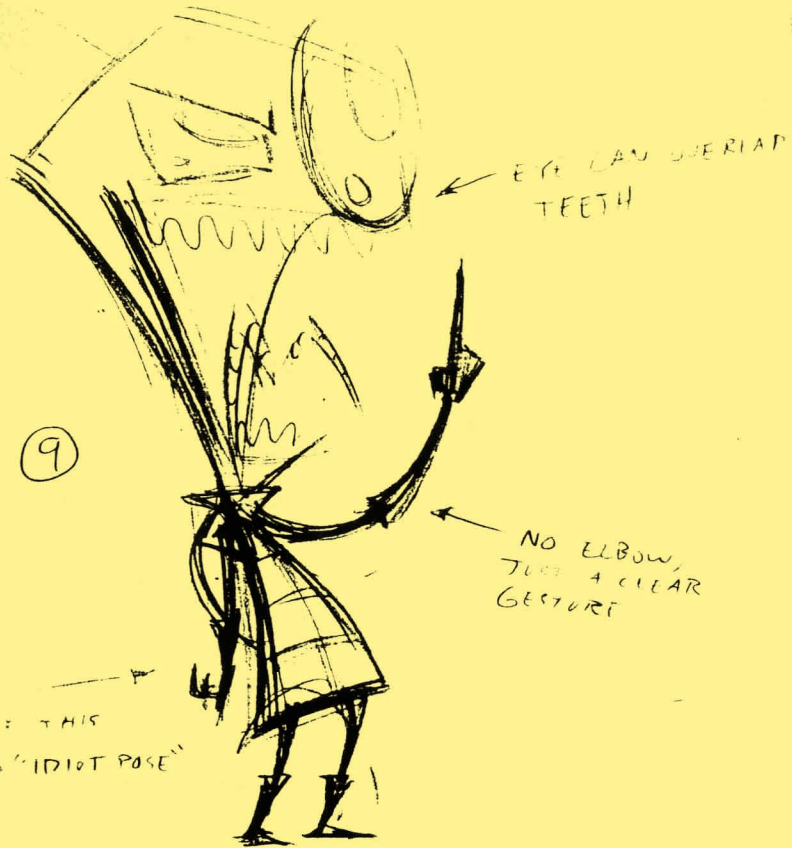
ZIM'S EYE HIGHLIGHTS ARE ALWAYS CONTAINED WITHIN THE EYE SHAPE. ONE BIG, ONE SMALL. HELPS TO HAVE THE LARGER OF THE TWO AIMED WHERE (CHAR.) IS LOOKING

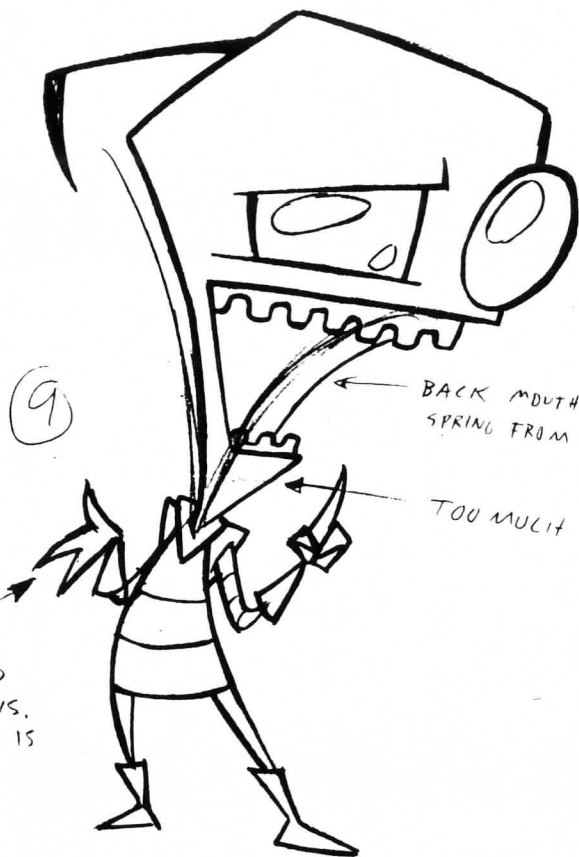








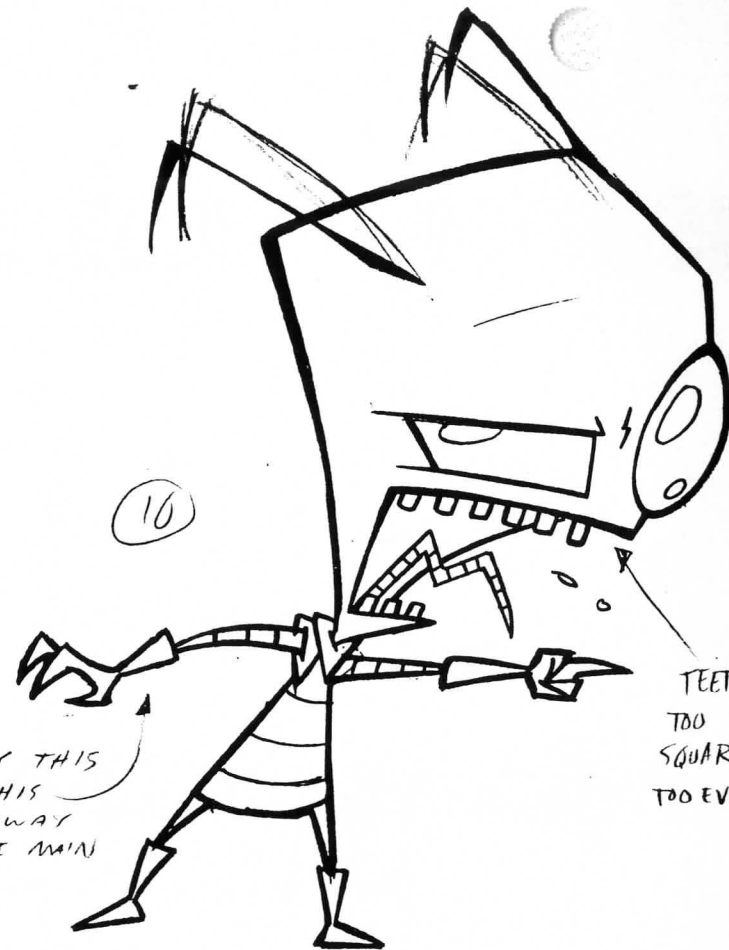




PLEASE, NO HAND  
POSES LIKE THIS.  
THE ENTIRE POSE IS  
TOO EFFEMINATE

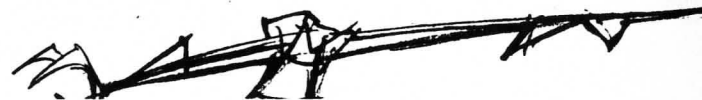
BACK MOUTH LINE SHOULD  
SPRING FROM NECK POINT

TOO MUCH CHIN/THROAT



CLARIFY THIS  
POSE. THIS  
TAKES AWAY  
FROM THE MAIN  
THRUST

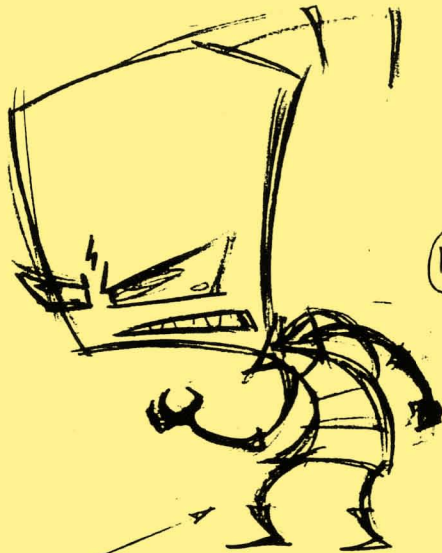
TEETH  
TOO  
SQUARE,  
TOO EVEN



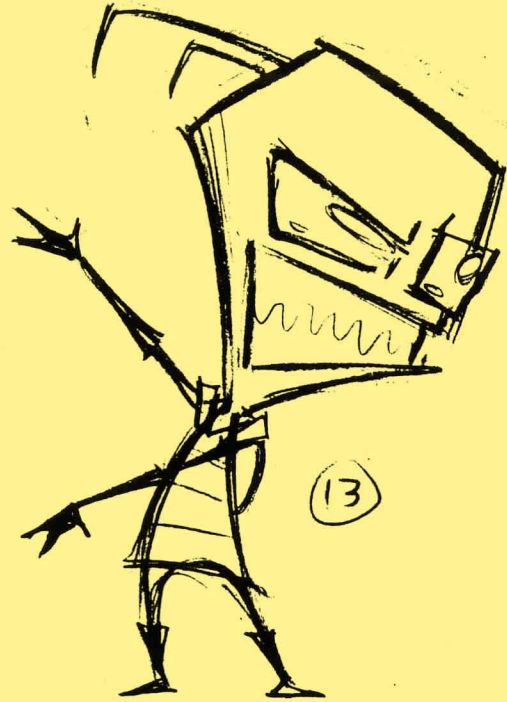




(11)  
THIS IS A  
PERFECT TIME  
FOR THE "IDIOT  
STANCE"



LEGS CAN BE  
"KNEE-LESS"



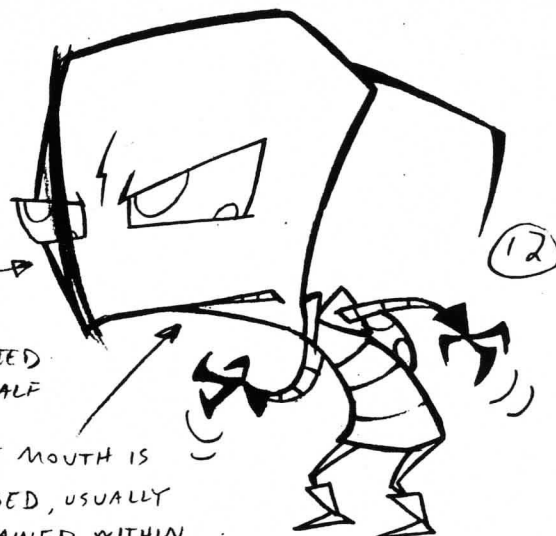


BODY IS SLIGHTLY LARGER FOR THIS HEAD. SHIRT TOO SHORT.

TRY TO KEEP THIS ARM CLEAR OF THE BODY - EASIER TO READ POSE

SMOOTH OUT CONTOUR, EYES NEED TO SIT IN LOWER HALF OF FACE

IF MOUTH IS CLOSED, USUALLY CONTAINED WITHIN FACE



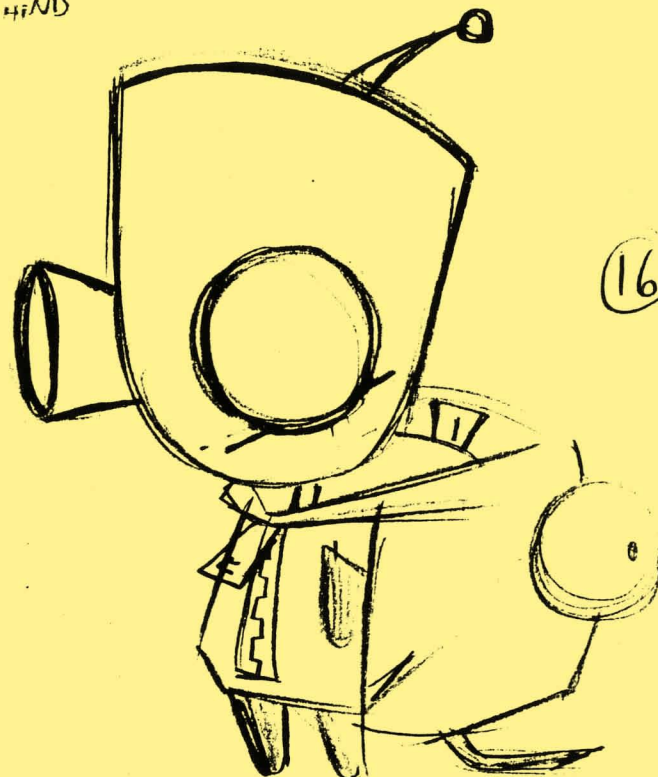
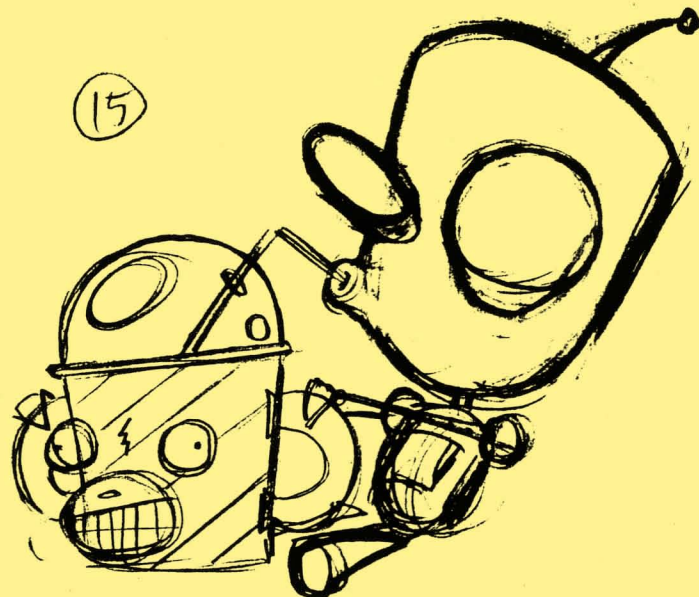
\*THIS POSE IS TOO "CARTOONY" IN GENERAL



\*IF YOU ARE GOING TO ZIM A FLAMBOYANT POSE SUCH AS NO. 13, TRY TO MAKE IT MORE POINTED, AND LESS LIKE AN S-CURVE



CAN USUALLY CHEAT  
OTHER ARM BEHIND  
BODY







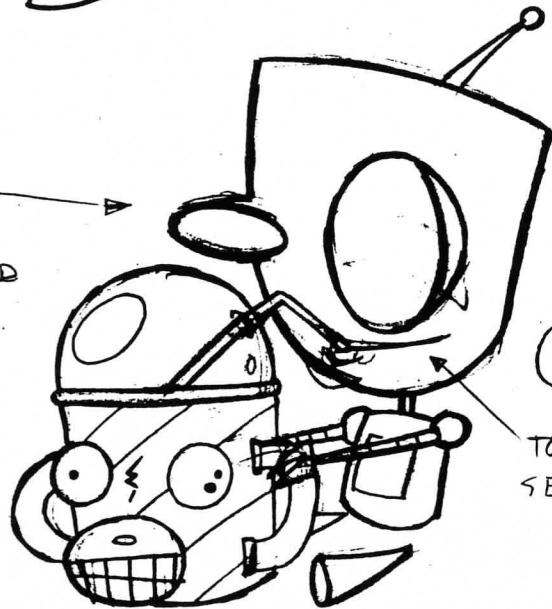
(14)

-BODY IS  
A BIT TOO  
BIG - POSE  
IS GOOD



← LOWER EYES  
A BIT. KEEP  
MOUTH LINE STRAIGHT.  
ROUND HEAD SHAPE  
A BIT MORE.

AGAIN,  
EYES TOO  
HIGH ON HEAD



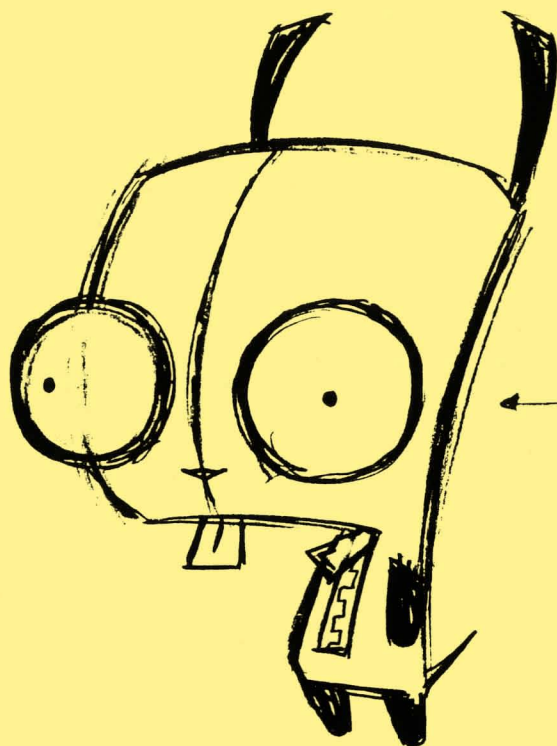
(15)

TOO "LIP-LIKE"  
SEE OVERLAY

← SAME FEW  
NOTES

(16)





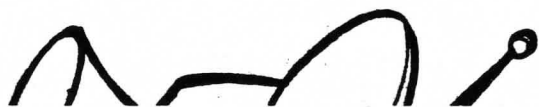
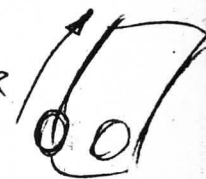
(17)

IT IS GOOD TO CENTER THE SOLID BLACK PUPIL ON THIS INSIDE EYE, AND MAKE THE OUTSIDE PUPIL A BIT WALL-EYED - GIVES GIR HIS CRAZED LOOK. IN GENERAL, KEEP EYES LARGE AND VERY ROUND, NOT ELLIPTICAL

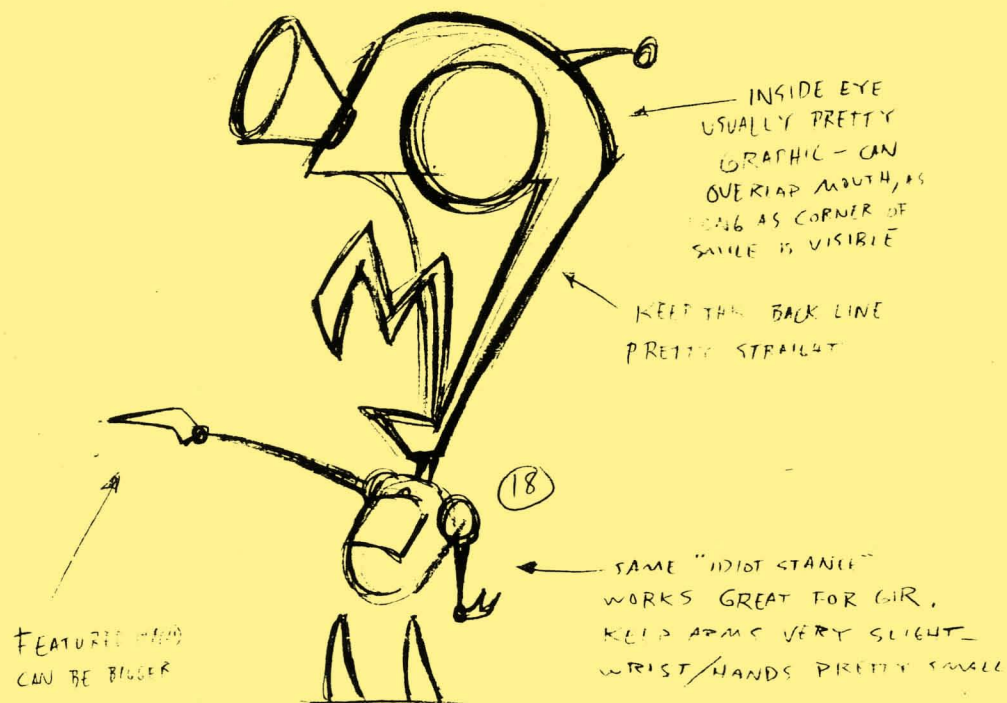


17

PLEASE REFER TO MODEL  
SHEET FOR THIS ONE -  
TOO ROUNDED, HEAD IS  
ELONGATING UP AND OVER

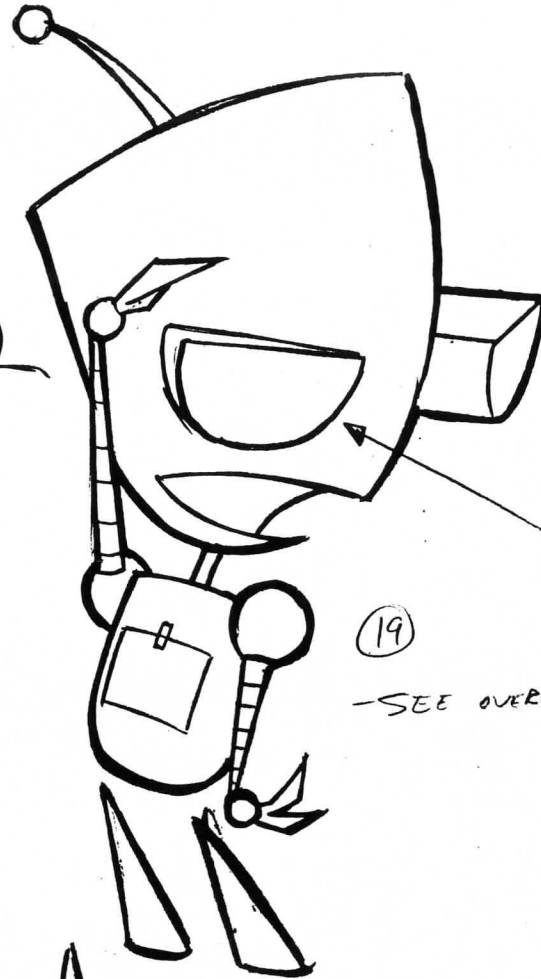








yes  
sir!



KEEP INSIDE  
EYE GRAPHIC

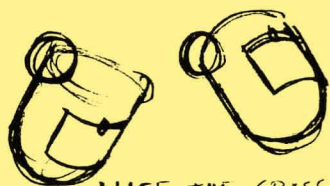
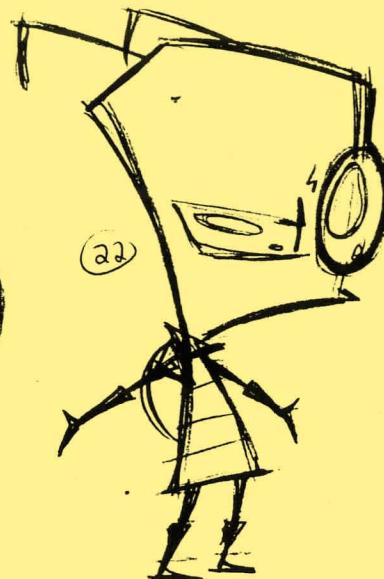
—SEE OVERLAY

LEG SHAPES —  
STRAIGHT IN BACK,  
SLIGHT CURVE IN FRONT

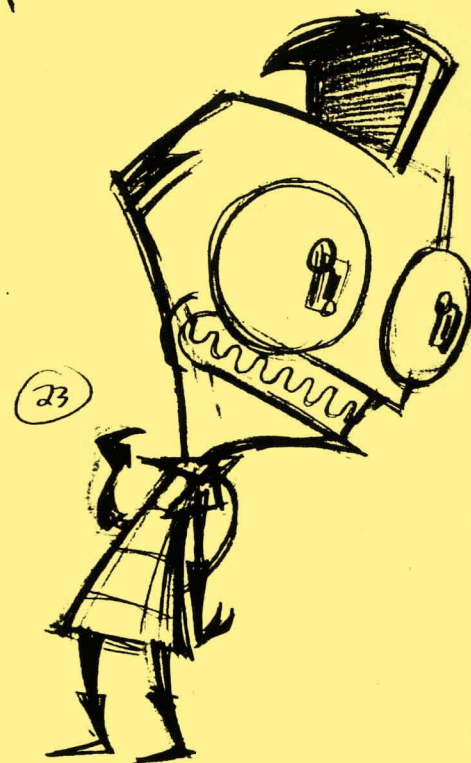


1/12

1-23-01



\*USE THE CROSS-CONTOUR  
OF GIRL'S FRONT PANEL TO  
SHOW HIS BODY SHAPE AND  
TILT

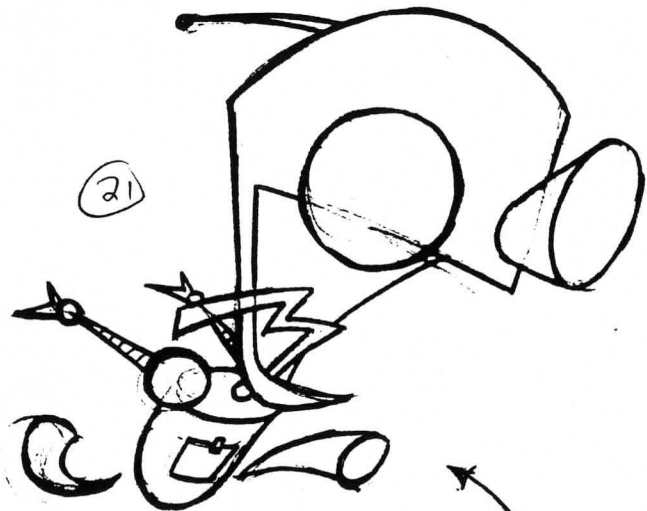




\*GAZ'S BODY IS MUCH TOO LARGE  
HERE - SHE IS YOUNGER THAN DIB, AND  
SMALLER



GAZ'S FEATURES  
SIT LOWER ON  
HER FACE - ESP.  
WHEN LOOKING  
DOWN LIKE  
THIS

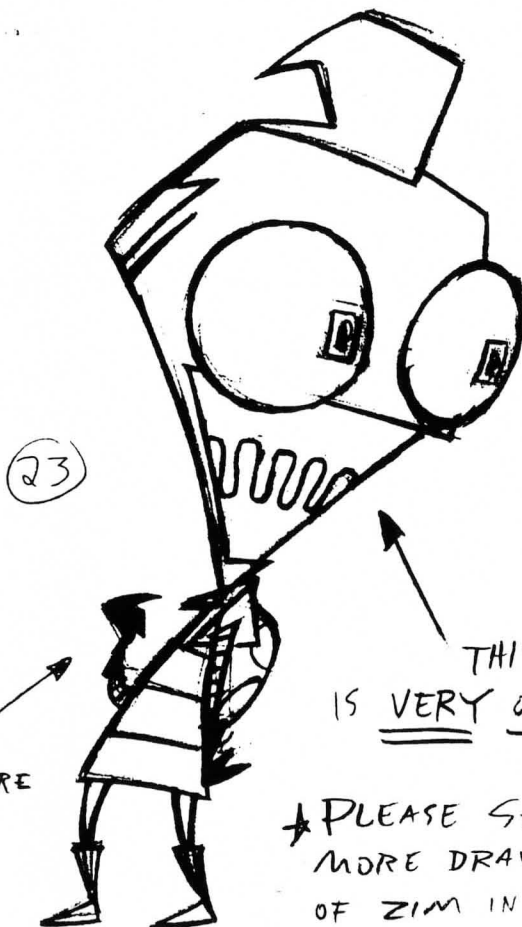


THIS IS  
PRETTY GOOD -  
JUST NOT SO CURVY  
-SEE OVERLAY



CHIN/EYES  
TOO HIGH

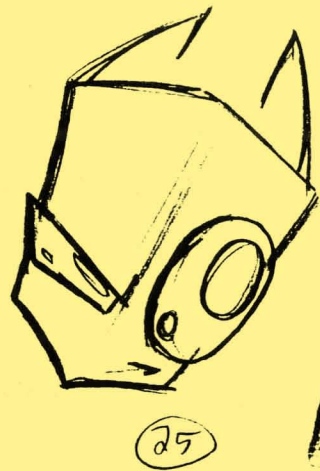
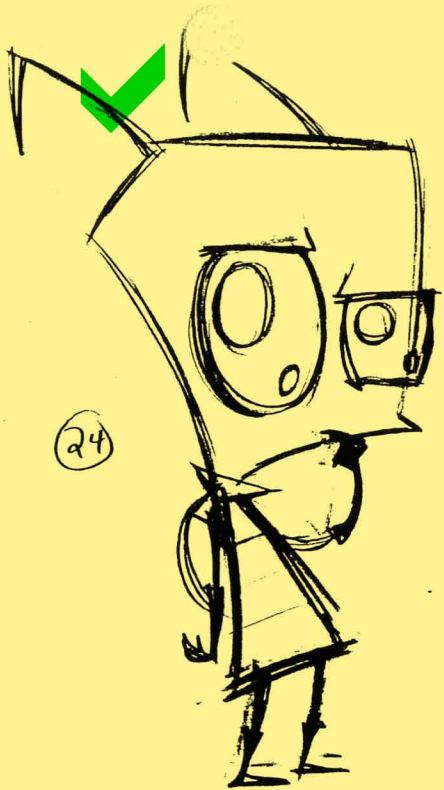
- POSE IS PERHAPS TOO  
CARTOONY - WATCH  
"TWINS" POSE, SUCH  
AS THESE ARMS

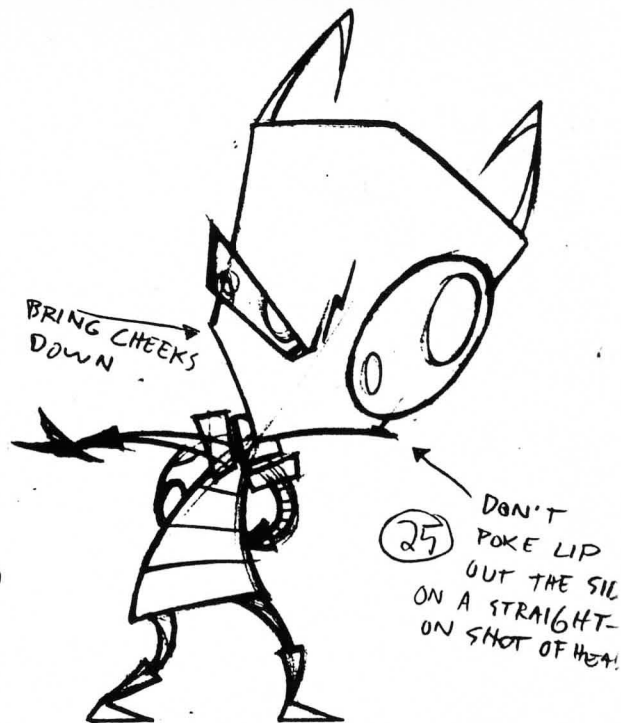


HAND  
POSES ARE  
GOOD

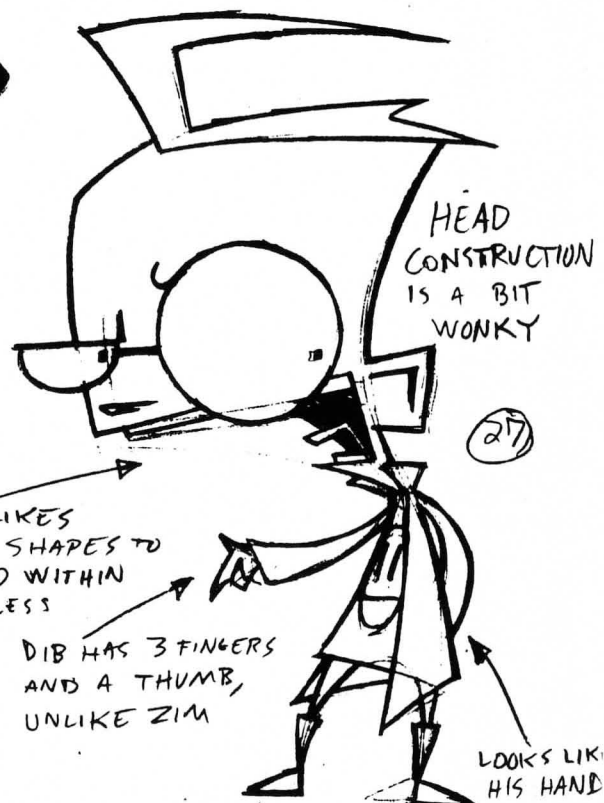
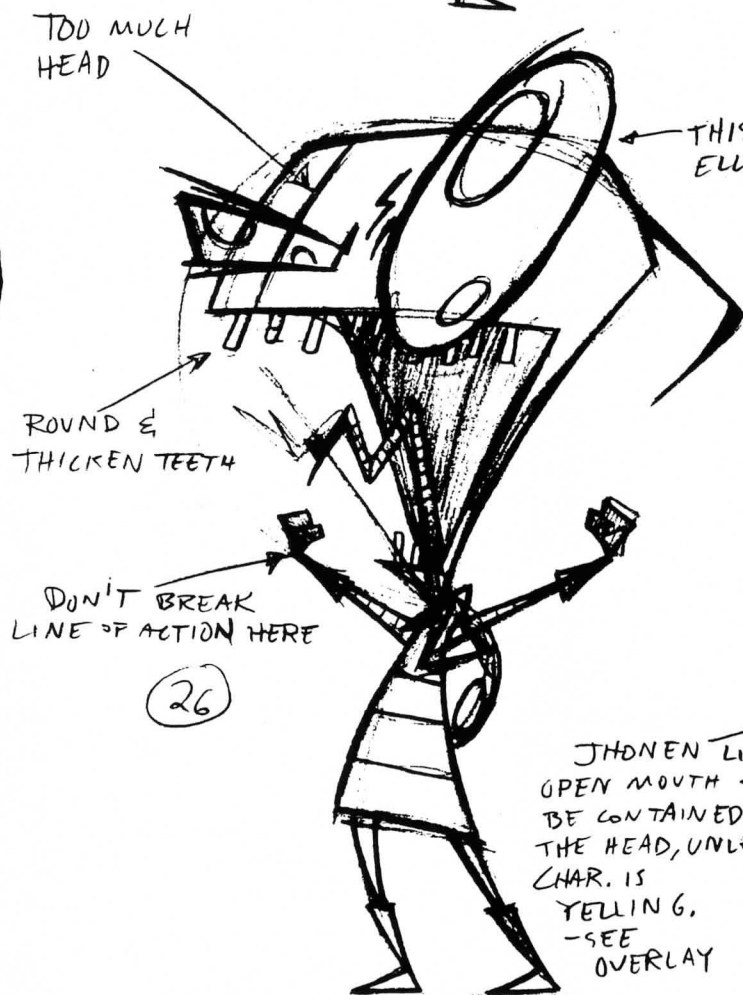
THIS MOUTH  
IS VERY OFF-MODEL.

\* PLEASE SEND  
MORE DRAWINGS  
OF ZIM IN HIS  
HUMAN DISGUISE -  
MANY ISSUES TO  
BE ADDRESSED WITH  
WIG/CONTACTS





-THIS POSE IS UNCLEAR-  
NOT SURE WHAT IT IS  
TRYING TO CONVEY

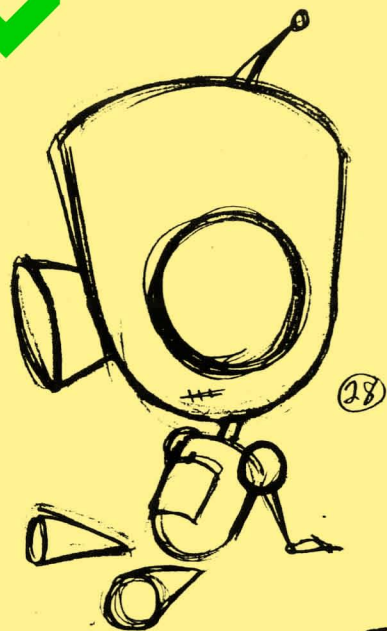


JHONEN LIKES  
OPEN MOUTH SHAPES TO  
BE CONTAINED WITHIN  
THE HEAD, UNLESS  
CHAR. IS  
YELLING.  
-SEE  
OVERLAY

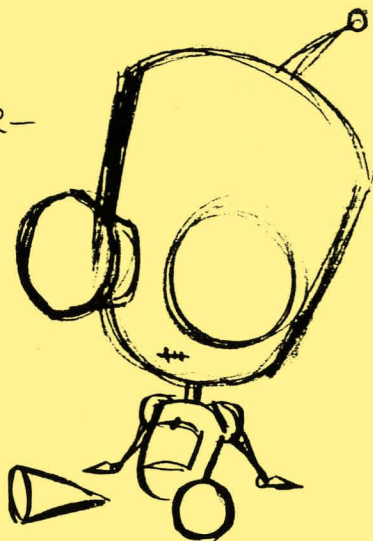
DIB HAS 3 FINGERS  
AND A THUMB,  
UNLIKE ZIM

HIM MORE OF A  
LAWYER POSE,  
BEHIND BACK





I USE THIS POSE  
FREQUENTLY FOR GIR—  
I LIKE IT BETTER  
FROM THIS ANGLE →



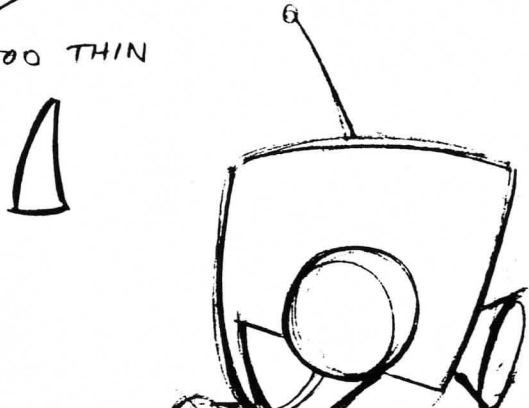




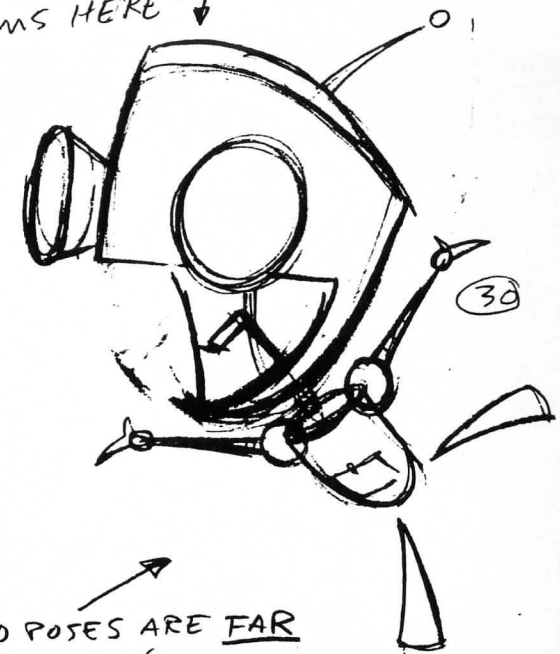
HEAD TO  
BLOATED

STRUCTURE  
BODY  
BETTER

LEGS TOO THIN

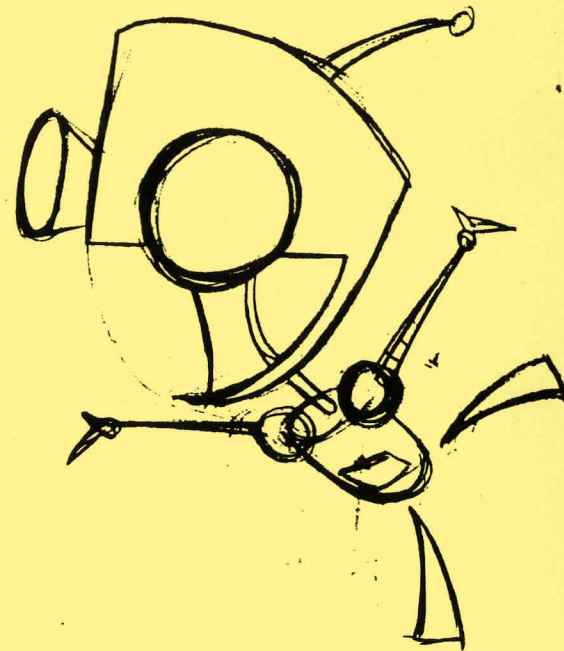
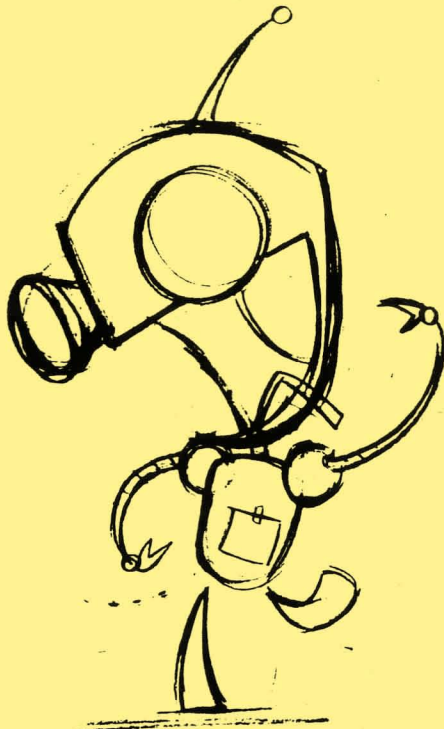


★ AGAIN, WATCH OUT FOR "WINS"  
POSES, LIKE THESE WARNER BROS.  
ARMS HERE →



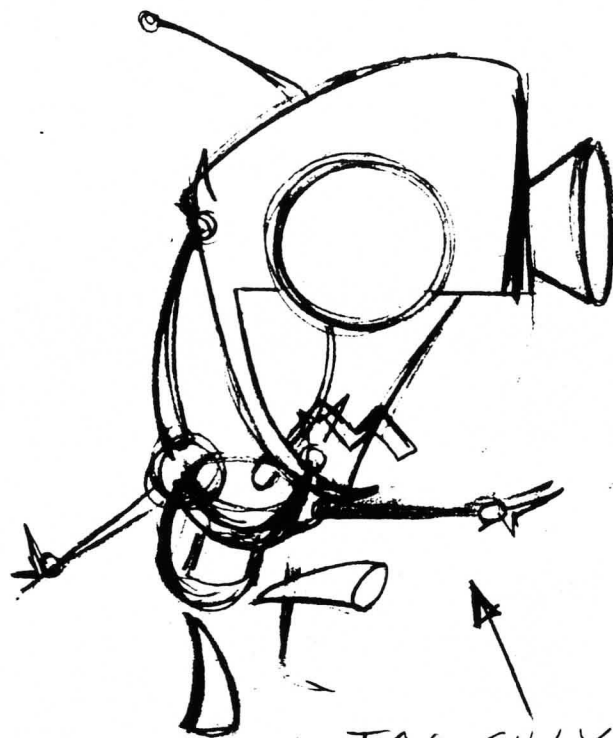
THESE TWO POSES ARE FAR  
TOO CUTESY. GIR'S APPEAL IS  
LARGELY DUE TO THE FACT THAT HE  
IS OBLIVIOUS — IN THESE POSES HE SEEMS  
TO BE MUGGING FOR THE CAMERA.



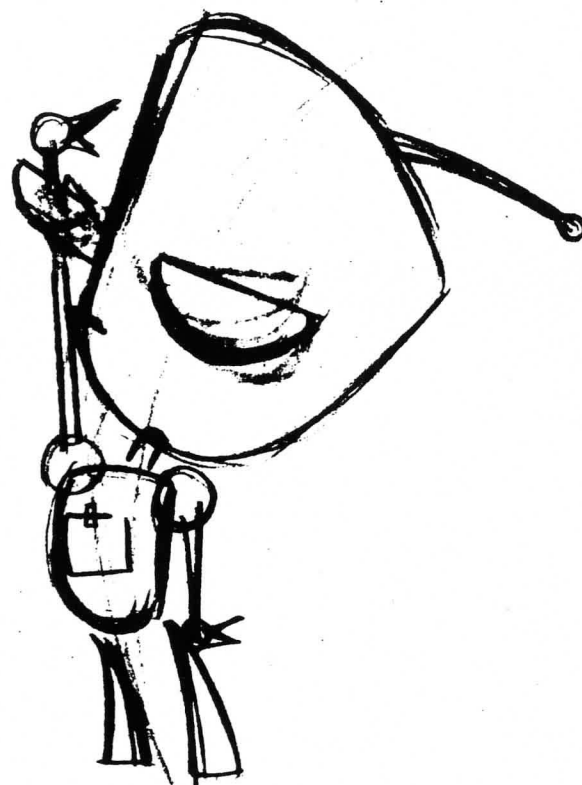


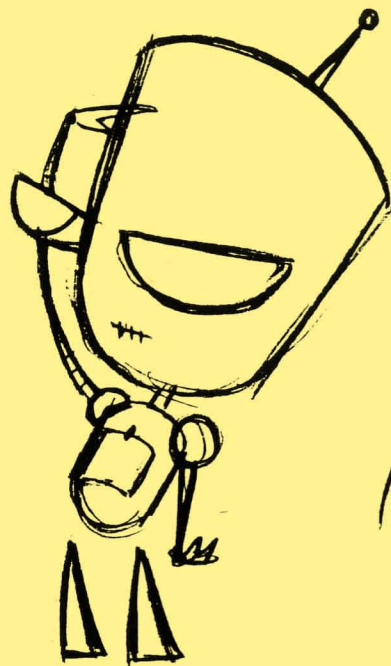
★ SEE NOTES ON (28), (29) & (30)





" TOO SILLY,  
MUGGING FOR CAMERA









HEAD TOO  
BLOATED,  
EYES  
TOO SMALL

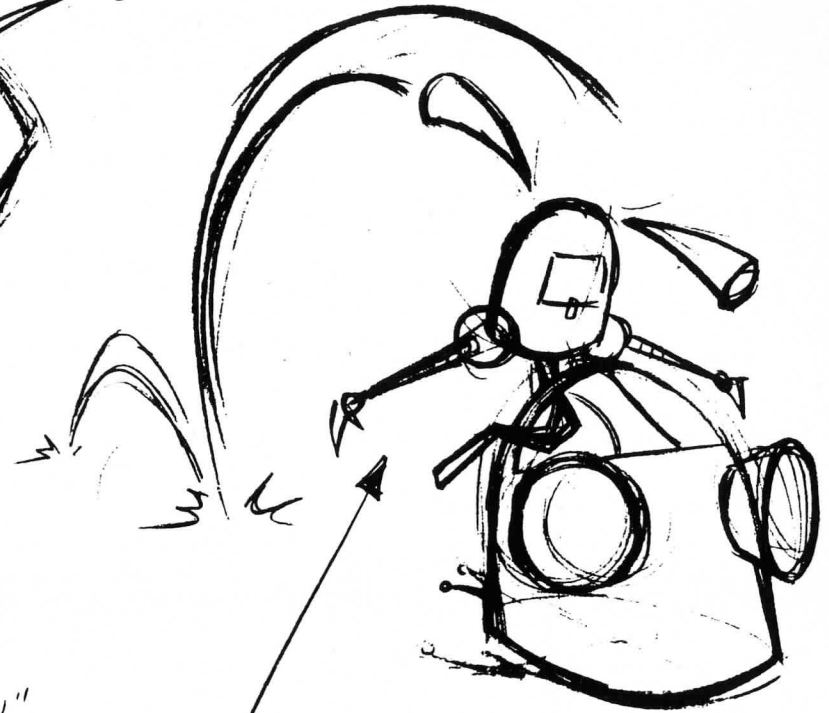


AGAIN,  
STRUCTURE  
TORSO BETTER

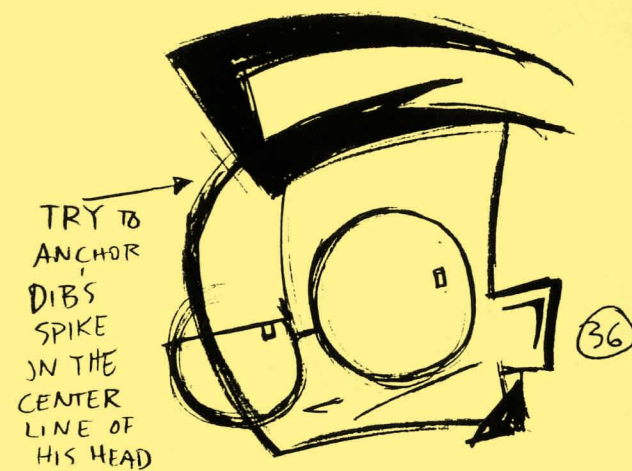
LEGS  
ARE ANGLED  
WRONG WAY



THIS "GIR AT ATTENTION"  
POSE IS MUCH BETTER  
THAN THE PREVIOUS



AGAIN, WATCH  
THESE TWIN WARNER BROS. ARMS





WATCH HAIR SHAPE

I SWEAT UPON  
MY G-AUT FOREHEAD...

34

SEE OVERLAY  
FOR STRONGER  
POSE & CONSTRUCTION

35

★ THIS IS VERY OUT OF  
CHARACTER FOR GAZ.  
THE JUTTING LOWER LIP  
IS GREAT FOR ZIM/DIB,  
BUT NOT GAZ/GIR.  
AGAIN, WATCH PROPORTIONS -  
GAZ'S BODY IS SMALLER  
THAN THIS

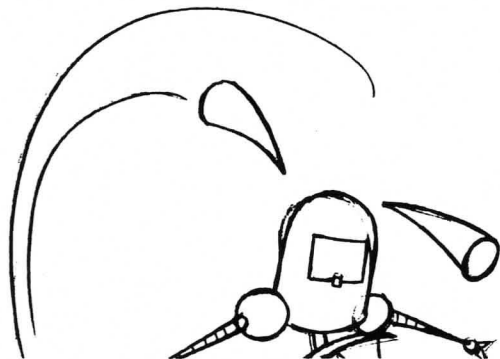
WATCH  
HEAD CONSTRUCTION!

EYE HANGS  
OUT TOO MUCH

WATCH  
BEAK

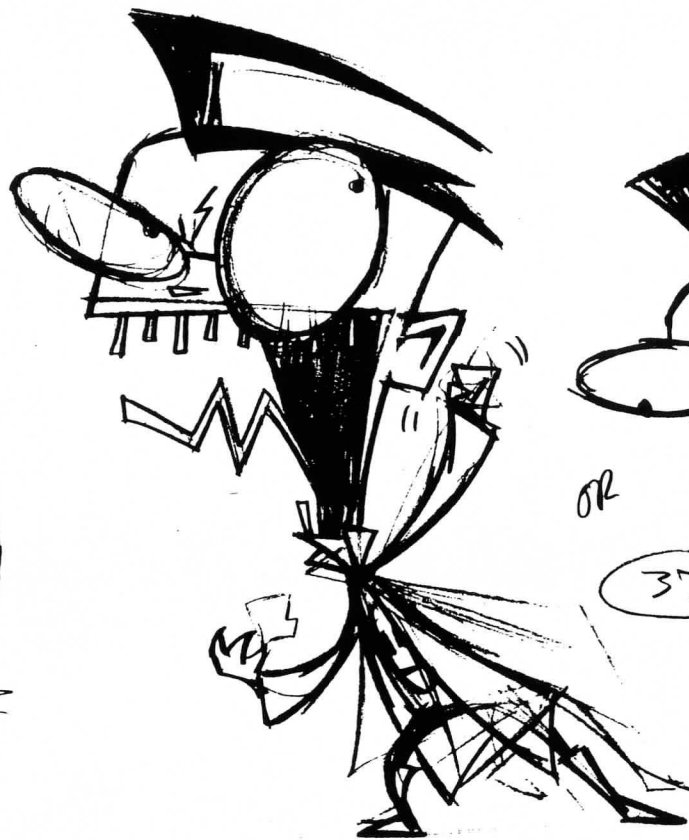
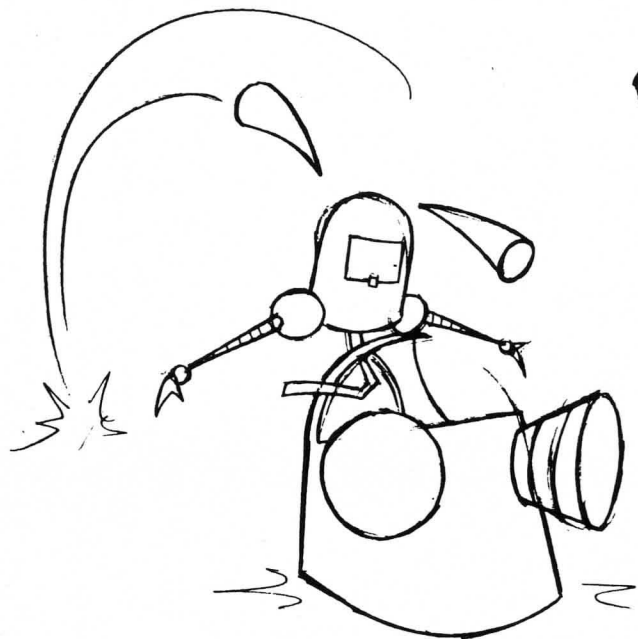
36

POSE IS  
MUCH TOO GQ









OR

37

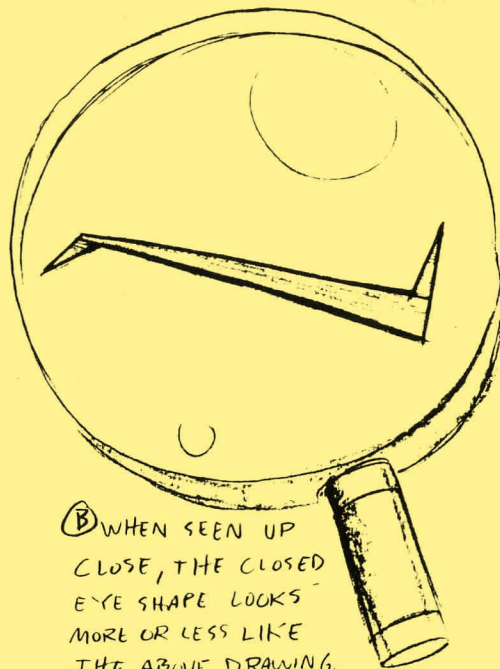
- WATCH LINE OF ACTION,  
CLARIFY POSE

# CLOSING ZIM'S EYES...

① NORMAL



① IF ZIM CLOSES HIS EYES OR BLINKS, THEY SHOULD BE DRAWN LIKE THIS, (AS ALWAYS, ANCHORED ON THE LOWER THIRD OF HIS FACE)



② WHEN SEEN UP CLOSE, THE CLOSED EYE SHAPE LOOKS MORE OR LESS LIKE THE ABOVE DRAWING. THE LINE WEIGHT SHOULD HAVE SOME... UH, WEIGHT.

② ANGRY, IN PAIN, OR INTENSE



③ ANGRY, IN PAIN, OR INTENSE: THREE SHARP LINES COMING TOGETHER IN A POINT. DON'T FLARE THEM OUT TOO FAR



③ HAPPY



④ HAPPY: ANIME-STYLE

④ WAY TOO MANY LINES!



⑤ THIS TOO BUSY, TOO CLUTTERED. DON'T DO THIS. THANKS.

⑤ ECONOMY OF LINES

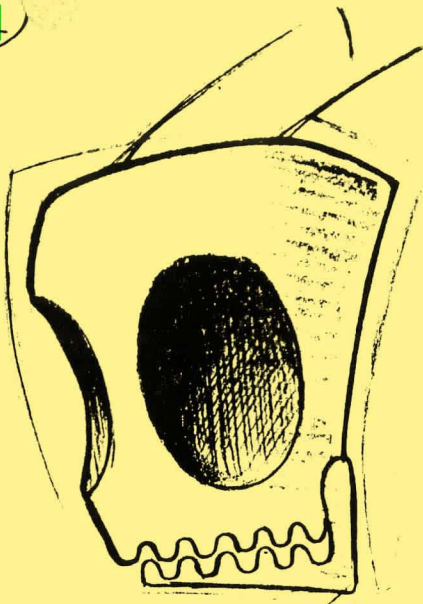


⑥ THIS IS CLEANER. SIMPLIFY FACIAL ELEMENTS.



PART 1

①



① I HAVE NO IDEA WHAT ZIM'S SKULL REALLY LOOKS LIKE, AND SURELY THIS ISN'T IT— BUT THE POINT OF THIS IS TO CONVEY THE IDEA THAT ZIM'S "TEETH" ARE JUST ROUND FLESHY KNOBS AT THE END OF A LARGER MASS.

②



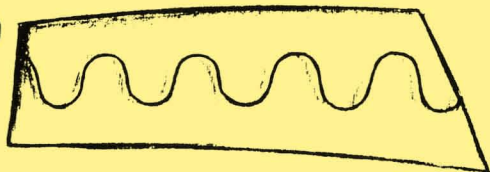
② IF ZIM IS SPEAKING AT A NORMAL VOLUME, OR HIS OPEN MOUTH SHAPE IS SMALL, WE MAY NOT SEE THE "GUMS" CONNECTING THE TEETH— BUT THIS DOESN'T CHANGE THE FACT THAT THE TEETH ARE CONNECTED.

③



③ HERE, NOTHING HAS REALLY CHANGED BUT THE EXPRESSION: THE LIPS HAVE PULLED BACK REVEALING THE "GUMS" AND THE INTER-CONNECTIVITY OF THE TEETH-SHAPES.

④

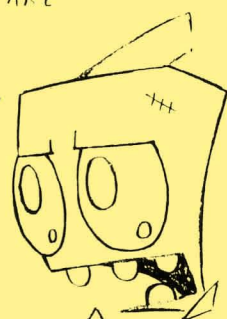


④ ZIM'S TEETH ARE ROUNDED, AND LIKE A WAVE— BASICALLY EQUAL "NEGATIVE" AND "POSITIVE" SPACE. THE SPACES OF GUM BETWEEN THE TEETH ARE NOT FLAT OR STRAIGHT.

⑤

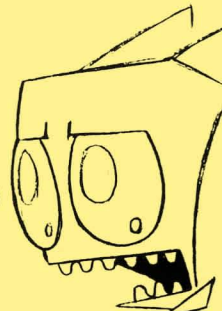
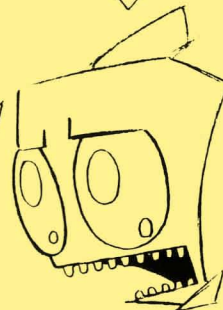
Q HOW MANY TEETH DOES ZIM HAVE?

A UHHH... I DON'T KNOW. IT CAN DEPEND ON THE DRAWING OR THE EXPRESSION. TO ME, IT IS MORE ABOUT SCALE THAN NUMBER; SEE WHAT SIZE LOOKS RIGHT, THEN SEE HOW MANY YOU CAN FIT.



↑  
TOO UGLY!

TOO STINKY!

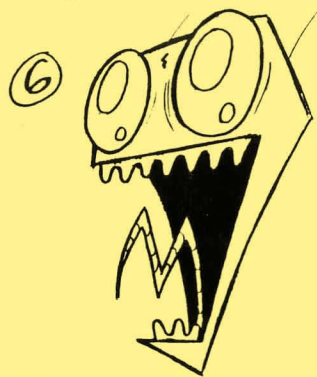


↑  
UHHH...  
I GUESS SO!

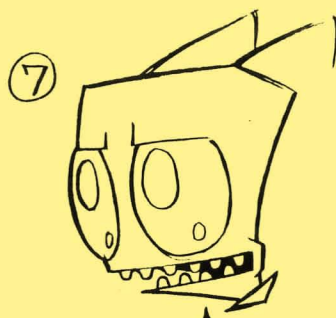


# THE LEFT END OF ZIM'S TEETH: PART (2)

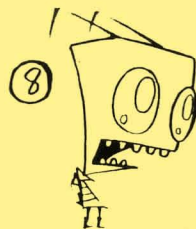
CONTINUING THE DISCUSSION ON THE "CORRECT" NUMBER OF ZIM'S TEETH...



⑥ IN A TYPICAL YELLING EXPRESSION WHERE THE LOWER JAW TRIANGLE IS RATHER SMALL, SUCH AS THIS, 3 TEETH USUALLY LOOK BEST ON THE BOTTOM ROW.



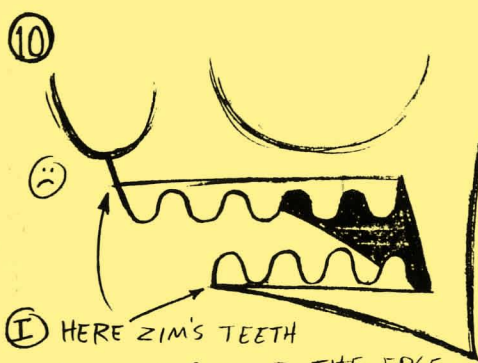
⑦ - BUT THIS COULD BE THE FOLLOWING POSE, WHERE 4 TEETH ARE DISPLAYED. LIKE MOST THINGS IN THE "INVADER ZIM" UNIVERSE, ANATOMY AND THE LAW OF CONSERVATION OF MASS CAN BE BENT AND EXAGGERATED FOR THE SAKE OF THE DRAWING.



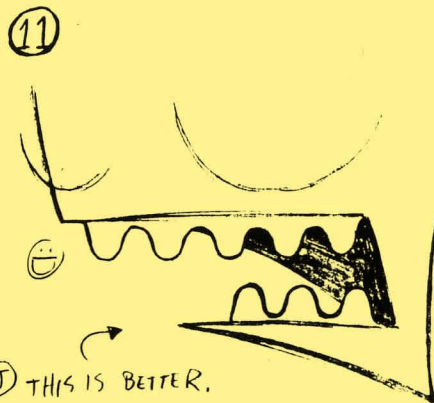
⑧ IF YOU ARE DRAWING ZIM'S HEAD AT THIS SCALE, YOU MAY NOT HAVE MUCH ROOM TO SHOW HIS GUMS.



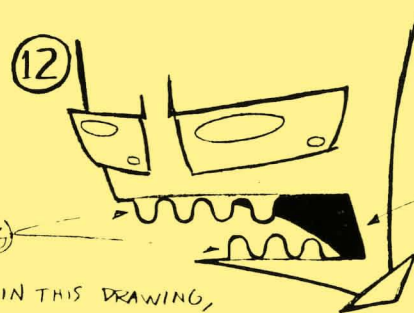
⑨ BUT IF ZIM HAS A NICE CLOSE-UP LIKE THIS, IT CAN LOOK GOOD TO DISPLAY THE GUMS A BIT.



⑩ HERE ZIM'S TEETH COME TOO CLOSE TO THE EDGE OF HIS MOUTH - ESPECIALLY WITH THE BOTTOM ROW OF TEETH, IT IS TOO WEAK.



⑪ THIS IS BETTER.



⑫ IN THIS DRAWING, THE SPACING ON THE FRONT OF THE MOUTH LOOKS PRETTY GOOD...

... BUT THERE IS TOO MUCH SPACE WITHOUT TEETH IN THE BACK OF THE MOUTH.



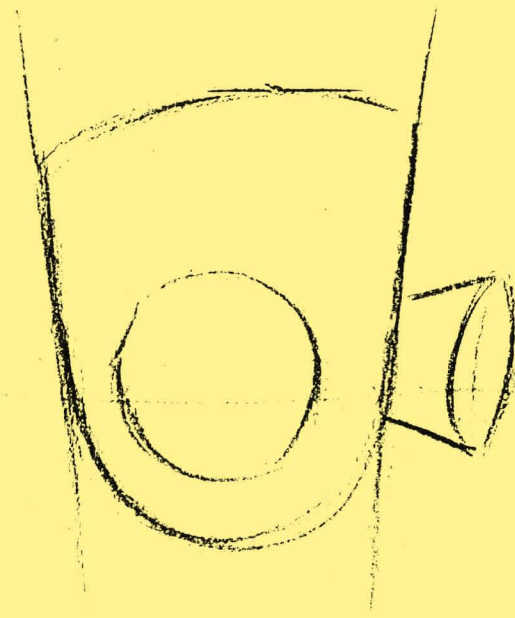
SKETCHES...



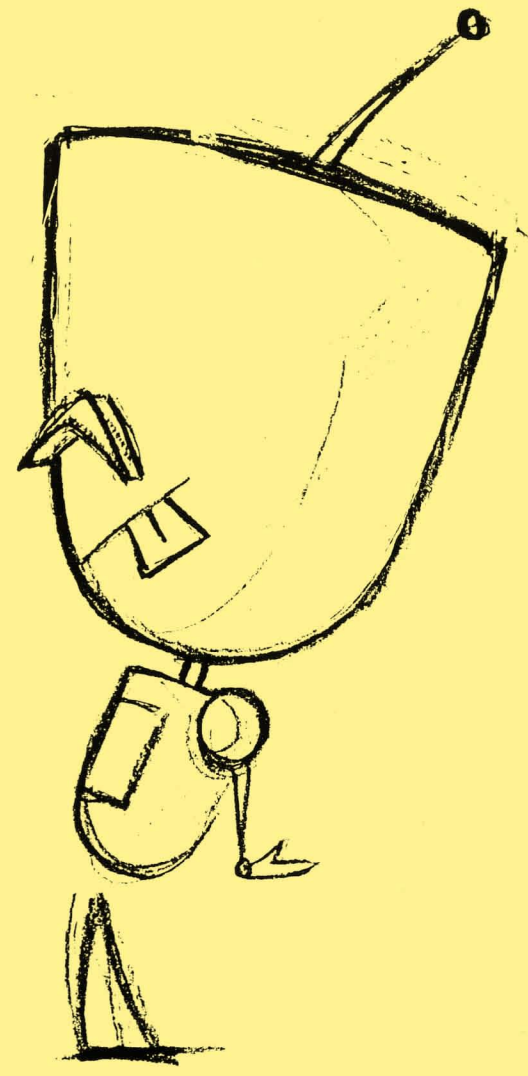
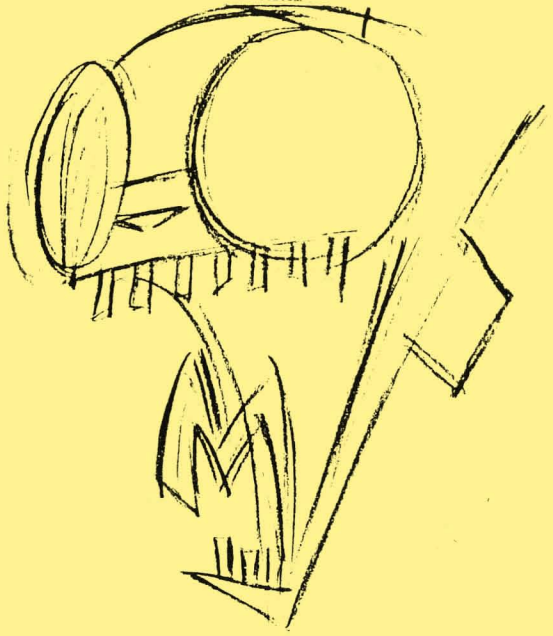
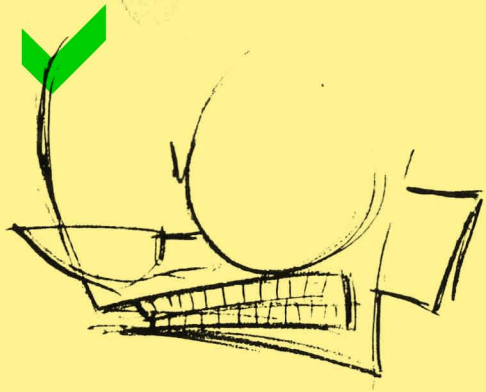
IRKEN  
TONGUE  
(YELLING)



HUMAN (AND GIR)  
TONGUE  
(YELLING)

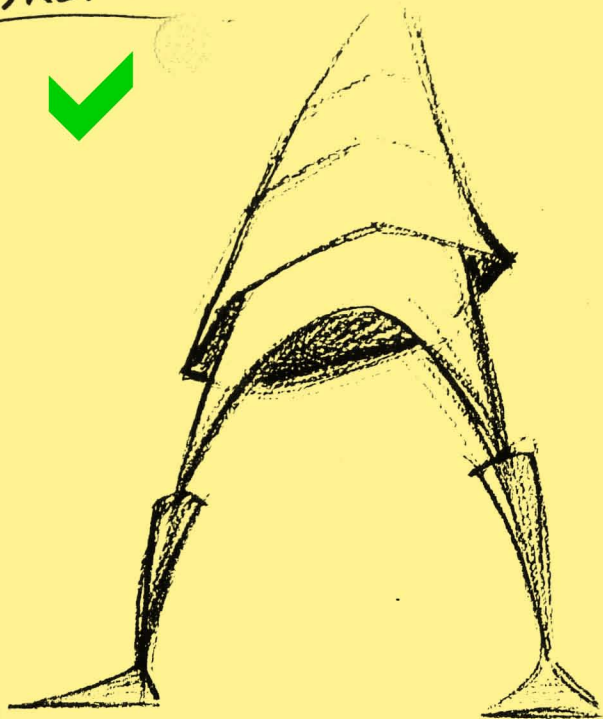




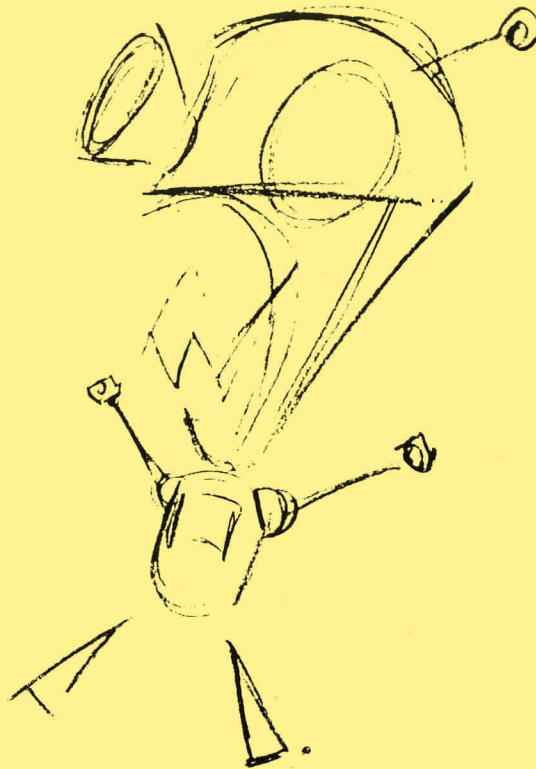
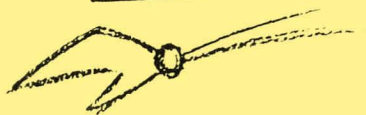




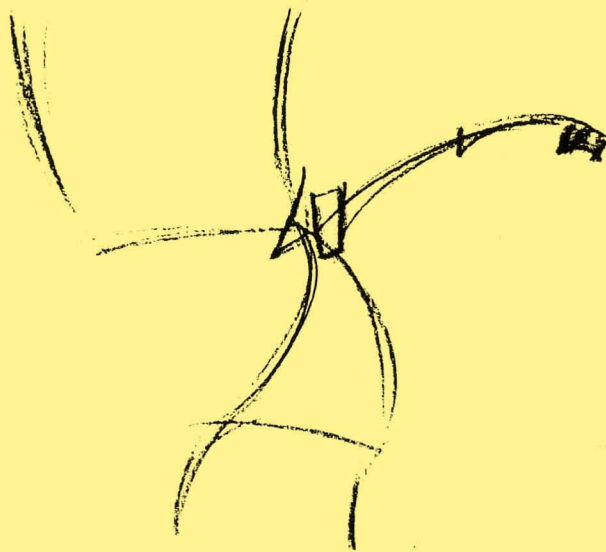
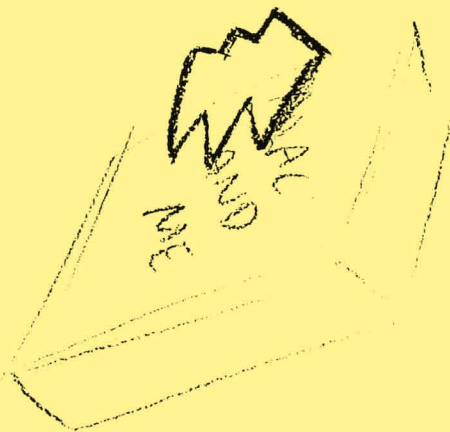
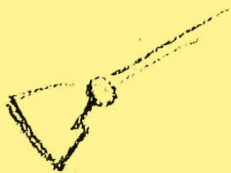
SKETCHES



GIR HAND

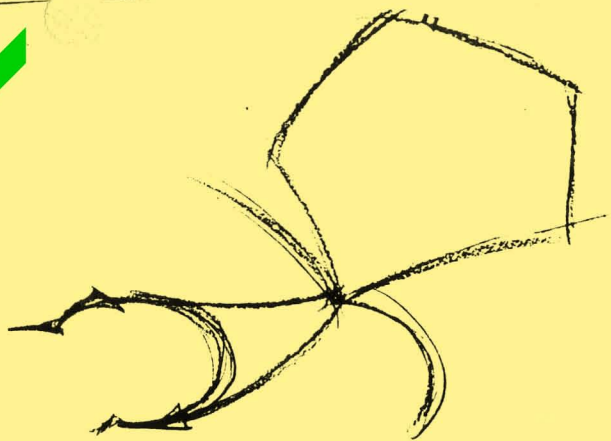


Z/M HAND

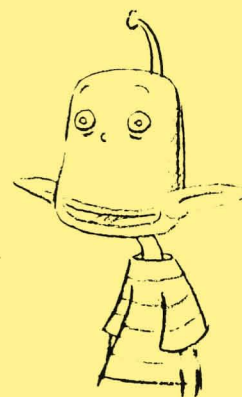
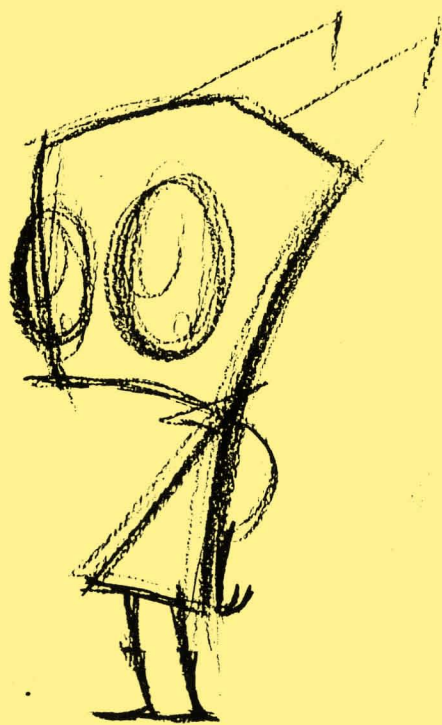




SKETCHES...



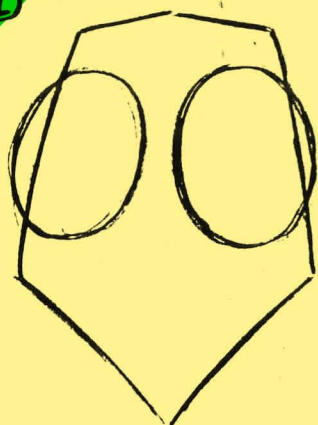
ARM CAN  
ELONGATE FOR  
EMPHASIS



INVADER LLOYD

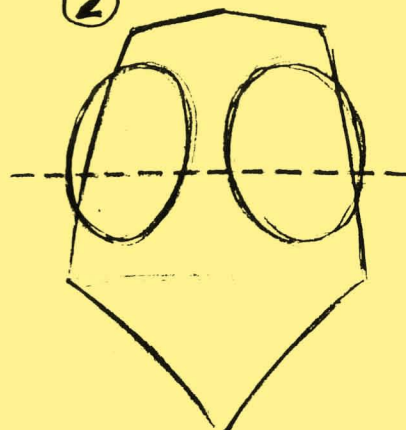


①



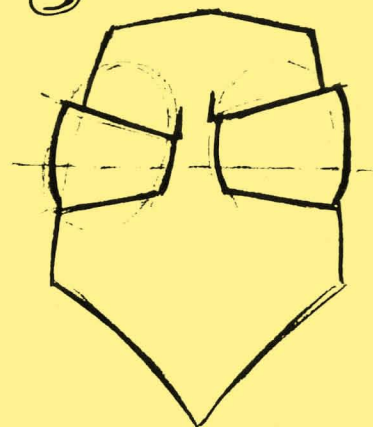
① THE EYES SIT A BIT HIGHER IN AN UPSHOT. AGAIN, START WITH THE FULL OPEN OVAL EYE SHAPE.

②



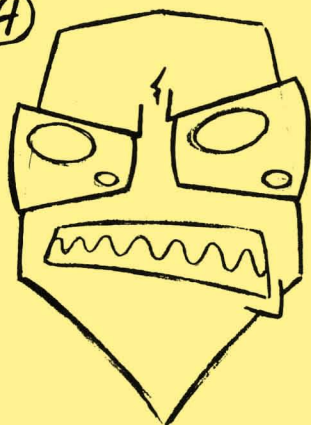
② THE EYE ANCHOR MOVES UP IN AN UPSHOT AS WELL—SOMEWHERE AROUND HALFWAY UP THE PLANE OF THE FACE.

③



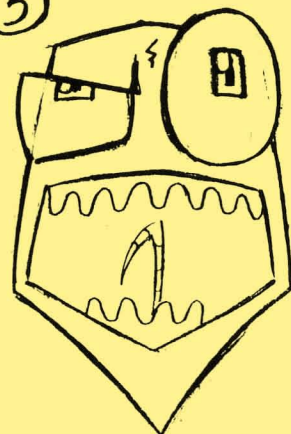
③ CROP THE EYES WITH STRAIGHT LINES AROUND THE EYE ANCHOR

④



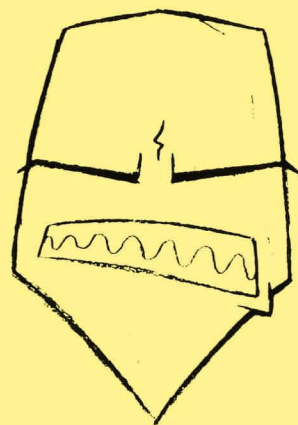
④ WHEN YOU ADD THE MOUTH SHAPE, STILL TRY TO KEEP THE SPACE BETWEEN THE EYES AND MOUTH NARROW.

⑤



⑤ IF YOU NEED A BIG WIDE MOUTH SHAPE, YOU CAN CHEAT THE EYES HIGHER ON THE HEAD. AGAIN, JUST TRY TO KEEP THE SPACE BETWEEN EYES AND MOUTH NARROW.

⑥

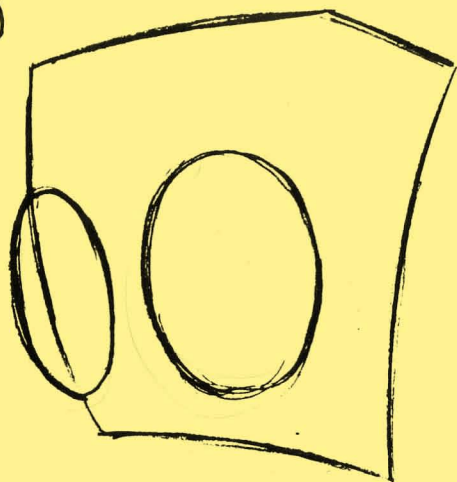


⑥ EVEN IN AN UPSHOT, THE EYES STAY LOW WHEN CLOSED.



# TIPS FOR DRAWING EYES WITH EXPRESSION LINES.

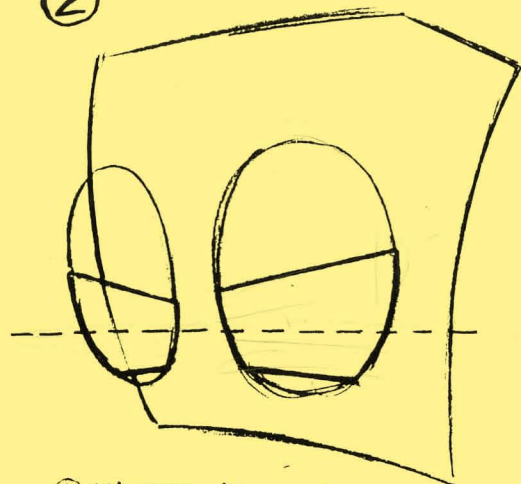
①



(A) FULLY CONSTRUCT HEAD SHAPE

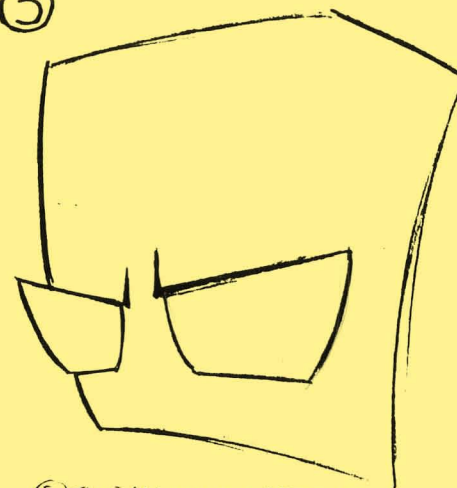
(B) SKETCH OUT COMPLETE OVAL EYE SHAPE

②



(C) IMAGINE AN ANCHOR LINE AT THE LOWER THIRD OF THE HEAD FOR THE EYES TO CLOSE TOWARDS

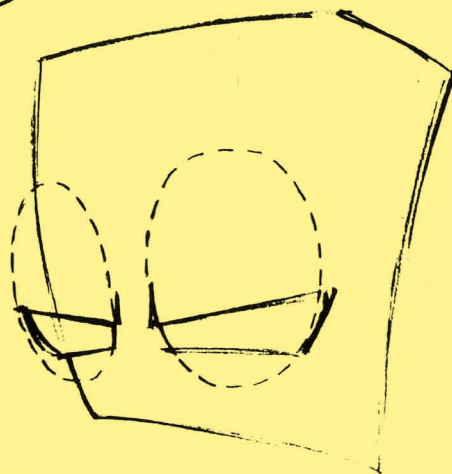
③



(E) TWEAK THE LEFTOVER SHAPES A BIT UNTIL YOU HAVE THE EXPRESSION YOU WANT

⑤

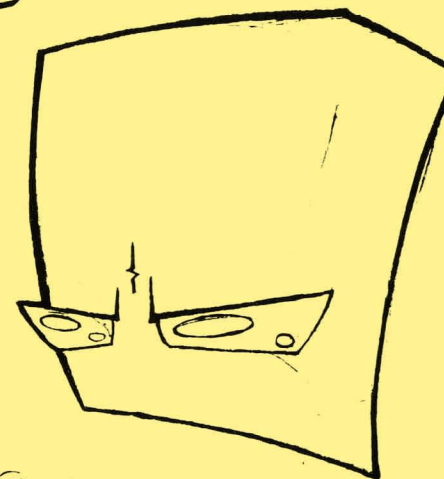
(D) CROP THE OVAL EYE SHAPES WITH STRAIGHT LINES



(H) EVEN IF THE EYE SHAPES ARE VERY NARROW, THEY SHOULD STILL BE BASED ON THE SAME FULL OVAL SHAPE.

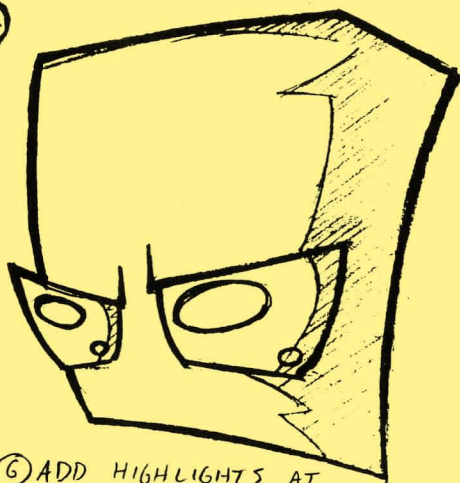
⑥

(F) ADD ANGULAR "FURRED-BROW" LINES



(I) THE HIGHLIGHTS SHOULD MIMIC THE SHAPE OF THE EYES.

④



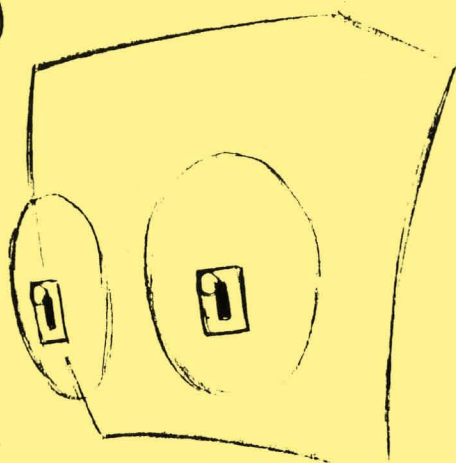
(G) ADD HIGHLIGHTS AT OPPOSITE SIDES OF THE EYE, WITHIN THE EYE SHAPE





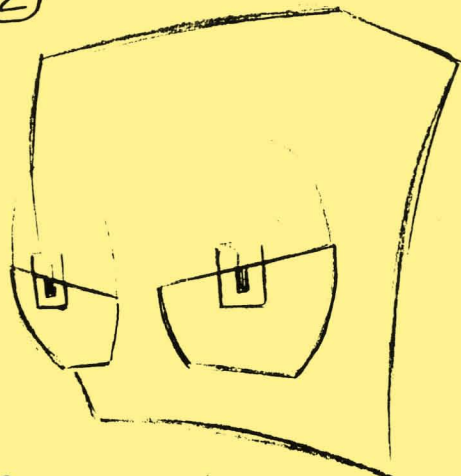
# TIPS FOR DRAWING PUPILS (WITH HALF-CLOSED EYES):

①



① START WITH THE FULL HEAD AND EYE SHAPE AGAIN, AND SKETCH OUT THE FULL PUPIL RECTANGLE LOOKING IN WHICHEVER DIRECTION YOU NEED

②



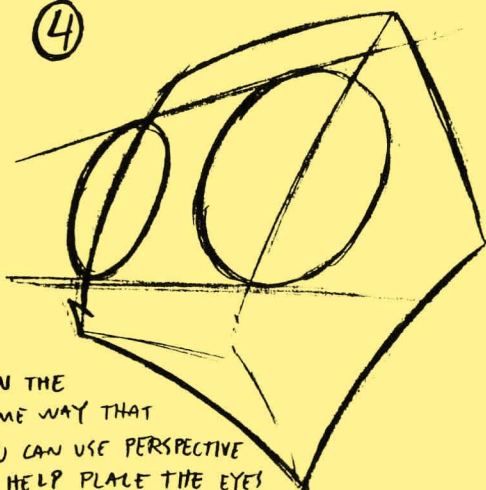
② CROP THE EYES THE SAME, DON'T BE AFRAID TO CROP THE PUPIL SHAPE

③



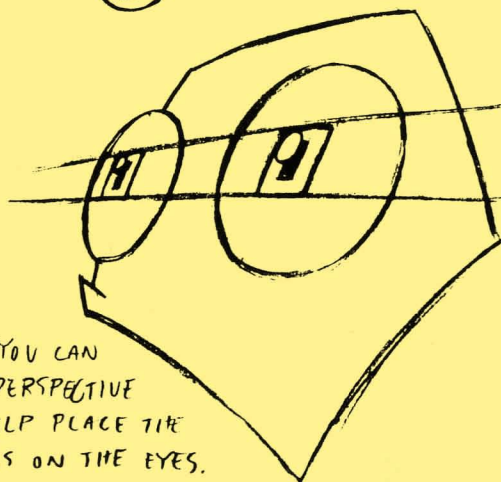
③ DON'T CHANGE THE LEFTOVER PUPIL SHAPE OR SIZE - JUST LOWER THE HIGHLIGHT INTO VIEW.

④

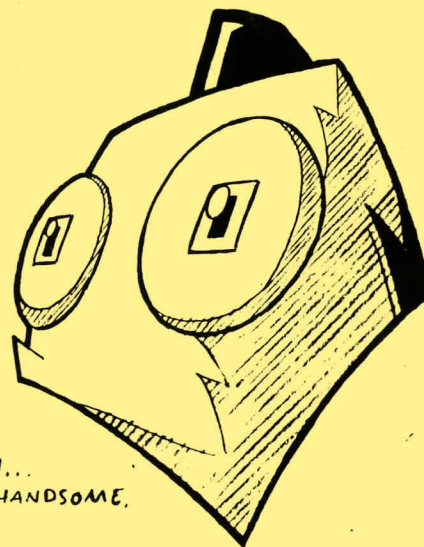


④ IN THE SAME WAY THAT YOU CAN USE PERSPECTIVE TO HELP PLACE THE EYES ON THE PLANE OF THE FACE...

⑤



⑤ ... YOU CAN USE PERSPECTIVE TO HELP PLACE THE PUPILS ON THE EYES.



AHHH...  
SO HANDSOME.